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ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 26 titles deal with a variety of topics including the following: (1) multicultural representation in children's books, (2) moral education through literature, (3) the effect of death awareness on the protagonists of selected adolescent novels, (4) the image of the family in adolescent literature, (5) the semiotic model and its use in the analysis of literary texts, (6) Kenneth Burke's dramatistic theory of literature and language, (7) a fantasy theme analysis of Harlequin Romances, (8) feminist literary criticism, (9) a values-centered approach to the teaching of literature on the college level, (10) the development of a system of value analysis of literary texts, (11) the Canadian short story database, (12) children's and teachers' concepts of a story, (13) narrators and narrative contexts in fiction, (14) an approach to teaching inference-making to junior high school students, and (15) a comparison of the attitudes and achievements of 11th and 12th grade students taught literature through the vocal-auditory and the written-analytic modalities. (HTH)

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Literature, Literary Response, and the Teaching of Literature:

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MULTICULTURAL REPRESENTATION IN CHILDREN'S BOOKS

Order No. DA8212228

ADAMS, KAREN IRENE, ED.D. *University of South Carolina*, 1981. 252pp.

The purpose of the present study was to investigate the question: "Has there been a lack of multicultural representation in children's books of accepted literary worth?" Multicultural representation was defined as the actual presence of identifiable cultural groups--groups of persons differentiated from other groups by means of common traditions, values, beliefs, physical traits, and/or ways of life. The present study was limited to cultural groups which have been or presently are the victims of discrimination due to their membership in certain cultures. For evaluation, these cultural groups were arranged under the following nine headings: Females, Age (older persons and children), Socio-Economic Status, Religion, Handicaps (physical and mental), Ethnic Background, Regional Culture, Language, and Illustrations. These cultural groups and characteristics were identified through textual narrative, dialogue, and illustration.

Fifty-seven books were evaluated for quantity and quality of multicultural representation. These books, chosen to represent "children's books of accepted literary worth," were composed of two sets: thirty-two Newbery Award books from 1950 to 1981, inclusive, and twenty-five children's classics ranging from 1697 to 1934 in original publication dates.

These fifty-seven selected books were read and evaluated according to a Multicultural Representation Checklist designed specifically to evaluate children's books according to the nine cultural areas defined for the present study. Findings showed that books of accepted literary worth did offer quality multicultural representation acceptable according to the standards set for the present study. Of the fifty-seven books examined twenty-one, or approximately 39%, proved acceptable. Broken into sets, three of the twenty-five classics were acceptable, and nineteen of the thirty-two Newbery books were acceptable. The four categories with the highest percentages of acceptable responses were Socio-Economic Status, Females, Age, and Regional Culture. Comparing the two sets of books with one another, the pattern showed that acceptable multicultural representation increased with time--the acceptability percentages being consistently higher for Newbery books than for classics.

The present study has shown that there are books of literary and multicultural worth, but one important fact was also found: no books met the acceptable criteria levels for all nine categories.

"THE UNSTEADY USES OF WORDS": SEMIOTICS AND THE NOVEL

Order No. DA8206321

ALLEN, DENNIS WINSLOW, PH.D. *University of Minnesota*, 1981. 220pp.

Although Alain Robbe-Grillet's distinction between the classic novel, which takes it linguistic medium for granted, and the new novel, which questions the nature of signification, has been widely accepted by contemporary critics, an examination of three classic novels, *Tristram Shandy*, *The Last of the Mohicans*, and *Bleak House*, suggests that the eighteenth and nineteenth century novel investigate the nature of language and contain some awareness of the inherent instability of all semiotic systems.

The three novels manifest several types of logocentrism according to the author's location of Nature and stable signification and his assumptions about the extent of semiotic instability. Cooper finds in the notion of physical nature as the *logos* the semiotic stability of the visual sign. This allows the envaluation of all other forms of signification. If writing is furthest from the pure communication of the visual sign, signification generally is sufficiently stable to allow the production of the text and the repression of any hints of semiotic instability. *Bleak House* evinces a stronger sense of the pervasive taint of Culture. Conceiving Nature as the instrinsic goodness of the human heart, Dickens locates true signification in the facial expressions, gestures, and speech which record human feeling, yet Dickens asserts the pervasive corruption of human goodness by social institutions and the parallel overwhelming of stable signification by unstable communication. For Dickens, hope lies in the possibility of the return of the human nature repressed by society and in the parallel return of the repressed signified, the lost truth. Sterne, too, locates Nature in human feeling and asserts the natural unity of visual signifiers and the feelings signified, but Sterne is even more convinced that Nature has been overwhelmed by Culture, which he defines as the realm of language and ideas. Directly conscious of semiotic instability, Sterne makes it an overt concern of his work, evident in the communicative difficulties of the characters and in Tristram's problems in writing his autobiography.

The three classic novels examined suggest the variety of perspectives possible within logocentrism and reveal that the classic novel examines and evinces doubts about its medium, written language.

MORAL EDUCATION THROUGH LITERATURE

Order No. DA8200840

BAILEY, KEVIN SUE, ED.D. *Indiana University*, 1981. 142pp. Chair: Dr. James Walden

The purpose of this investigation is to present an analytic study to determine how Kohlberg's "cognitive-developmental approach to moral education" might be appropriate for use in the English curriculum, and how his approach can be applied to a select group of high use novels in secondary English. The present study is composed of three problems: (1) to determine teacher willingness and preparedness to deal with moral issues as they appear in works of literature, (2) to identify novels commonly recommended for reading at secondary level, (3) to present a model procedure for introducing moral development through literature based on Kohlberg's cognitive-developmental approach to moral education.

The same population for the study consists of all secondary English teachers in grades 9 - 12 of Bartholomew, Clark, Floyd, Harrison, and Jackson counties in southern Indiana. These counties were chosen because their communities and schools are varied in type and size, thus composing a population with a wide range of characteristics. Two separate survey instruments were developed in order to obtain data necessary to the study to determine teachers' willingness and their estimate of their own preparedness to deal with moral issues as they appear in works of literature. The second survey asked English department chairpersons in the five-county area to submit their department's list of novels currently being recommended for reading. The purpose of the second survey was to identify a list of high-use novels so they could be analyzed as possible sources for moral dilemmas. The researcher developed a matrix on which to chart an incident from each novel which could be identified as a moral dilemma based on Kohlberg's requirement that a dilemma depicts a character facing a decision in which two or more moral issues are in conflict. The researcher then selected the novel most commonly recommended for reading and developed a model procedure for introducing Kohlberg's cognitive-developmental approach to moral education as it could be implemented in literature class.

The results of the study indicate the following: (1) Over 95% of responding teachers favor discussion of all 10 moral issues at least some of the time in connection with literature study. (2) The majority of English teachers surveyed evaluated themselves as prepared to discuss moral issues in connection with literature study; however, no evidence could be found to support the validity of their self-evaluation. (3) All 20 novels identified as high-use at secondary level contain at least one moral dilemma. (4) Beyer's five-step teaching strategy can be applied to issues in conflict in a novel commonly recommended for reading, thus supplying a means by which Kohlberg's approach to moral development can be implemented through literature.

From the findings of this study, the researcher concludes that the majority of sampled English teachers are willing and view themselves as prepared to discuss moral issues in connection with literature study. Furthermore, 20 novels have been identified as commonly recommended for reading by the English departments of the five country area from which the sampled teachers were drawn, and all 20 high-use novels contain at least one moral dilemma. Finally, the principles of Kohlberg's approach to moral education can be applied to the novels identified in this study.

THE EFFECT OF DEATH AWARENESS ON THE PROTAGONISTS OF SELECTED ADOLESCENT NOVELS

Order No. DA8203818

BEASLEY, MARY LORD, ED.D. *The University of Tennessee*, 1981. 160pp. Major Professor: Dr. Mark A. Christiansen

The purpose of this study was twofold: to determine if contemporary novels of adolescence were depicting death in realistic rather than romantic or idealistic terms and to determine the role that death played in the maturation process of the adolescent protagonists in these works. The purpose of this study rested on three assumptions: (1) that a realistic acceptance of death is a necessary step in the adolescent's maturation process; (2) that adolescent novels which portray death realistically can serve as useful models for adolescent readers; (3) that a study of such adolescent works would help teachers and researchers in this field by providing them with specific insights into the psychology of death and dying in relationship to adolescent maturation.

Based on lists suggested by experts on adolescent fiction, the following works were analyzed in terms of their treatment of the death and dying theme: Paul Annixter's *Swiftwater*, Paul Zindel's *Pardon Me, You're Stepping on My Eyeball*, James Lincoln Collier and Christopher Collier's *My Brother Sam is Dead*, Richard E. Peck's *Something for Joey*, Lois Lowry's *A Summer to Die*, Judith Guest's *Ordinary People*, John Gunther's *Death Be Not Proud*, Doris Lund's *Eric*, Norma Klein's *Sunshine*, and Gunnel Beckman's *Admission to the Feast*. For purpose of analysis, these works were divided into three categories: books dealing with the death of a parent, the death of a brother or sister, and the death of the adolescent protagonist himself.

As background preparation for this analysis, the author researched and presented a broad overview of the following areas: (1) adolescent literature as a genre, (2) the general subject of death, (3) adolescent novels with a death theme, and (4) death education for adolescents in the school.

From the analysis of the ten works of adolescent fiction, the following observations were made: (1) there seemed to exist a definite correlation between death acceptance and personal growth on the part of the adolescent protagonists; (2) repressed fears of death and dying tended to surface in other ways; (3) religious or philosophical support systems could help in some families; (4) support was given through extended families; (5) training in altered states of consciousness and symbolic confrontations with death helped some of the protagonists deal with the death experience; (6) many characters were able to share the death experience with the dying.

Adolescents in these novels faced quite an array of problems. In some cases, for example, the death of a brother or sister caused feelings of guilt over past rivalry or over surviving. In other cases the strain of the day-to-day witnessing of the dying process and final death of a family member was devastating for the survivors. Adolescents, who themselves were dying, faced a multitude of problems such as the lack of communication with family, friends, or medical staff.

The conclusion was reached that the death experience is being handled openly and honestly in works of interest to adolescents, as witnessed in the ten accounts analyzed in this study. The suggestion was made that since adolescents need vicarious experiences and are intellectually and emotionally, for the most part, ready to have these experiences, death education should be a part of the English curriculum.

THE IMAGE OF THE FAMILY IN YOUNG ADULT LITERATURE, 1967-1979

Order No. DA8201001

BERNARD, JOY HUBBARD, PH.D. *Arizona State University*, 1981. 257pp.

Qualitative content analysis was used with twenty-two outstanding contemporary young adult novels to describe the image of the family presented in them. Three instruments designed for use with real-life families were applied to the fictional families and used to structure the analysis providing information on the family history, the characteristics of the family as described by its members, and the nature and quality of the family interrelationships.

The families in young adult literature were found to be in transition, reflecting nontraditional structures; nuclear families comprised less than half the families studied. Many families had multiple households or some form of the extended family, indicated by an average family size of five, with only two of these five presented as siblings. Nonparents serving in parental roles often surpassed natural parents in effectiveness, indicating that a nontraditional stucture does not necessarily result in a less satisfying family life.

Men and women were depicted in diverse careers, with several men presented as unemployed, ill, or in the midst of career change, and with more than half the women presented as gainfully employed, including several as major breadwinners or owners of their own businesses.

The family members described their characteristics as more positive than negative, with goal setting and ability for self-expression the most often cited positive traits. A lack of a sense of belonging and a resistance to talking things out were indicated as negative characteristics indicating in these families that the individual often is more important than the group. Family members set distinct boundaries between one another, often resulting in a sense of isolation and distancing, resulting in families that were not good negotiators, their discussions more often resulting in impasse than in a solution or a compromise.

Parental leadership most often was egalitarian or shared, a change from the authoritarian leadership of the novels of the fifties. The families typically had a concept of themselves that was congruent with reality, credited largely to astute observations of the adolescent narrators. The fictional families all experienced a degree of conflict but managed to remain warm and polite to one another within the conflict, although, in over one-half, the expressions of feeling were restricted and families failed to maintain empathic involvement.

Urban poor minority families experienced the greatest degree of economic and emotional impoverishment, while rural families were strong, loving, and competent negotiators regardless of their economic lack and hardship.

Parents were not identified as having the authority or control necessary to be held entirely responsible for the success of the family system; rather, all members were held responsible for bolstering the family, even if their efforts were thwarted by other family members or external conditions.

DEVELOPMENTAL TRENDS IN AESTHETIC RESPONSES TO ILLUSTRATIONS: CHILDREN'S PREFERENCES FOR VARIED STYLE OF ILLUSTRATIONS

Order No. 8200032

BOYLE, JOAN KATHLEEN, PH.D. *University of California, Berkeley*, 1981. 130pp.

The purpose of this study was to identify developmental patterns in aesthetic responses to illustrations. A total of eighty children were randomly selected from first, second, third, and fourth grade classrooms. The data were collected during individual interviews. The first segment of the interview included performing two Piagetian anticipatory imagery and axes of reference drawing tasks which served as a measure of developmental level. The second portion consisted of selecting preferred illustrations presented under two conditions: (a) illustrations alone; and (b) illustrations accompanied by oral language stories. The illustrations represented three painting styles: simple abstract, naturalistic, and impressionistic. In addition, the verbal justification for aesthetic choice were recorded for each picture selection.

The results of this study found some support for a relationship between aesthetic preference and developmental level. The aesthetic choice patterns indicated that the lower developmental level group preferred the simple abstract style, whereas the higher developmental level group selected the impressionistic style more frequently.

When illustrations served as adjuncts to oral language, the aesthetic choice patterns became more homogeneous between the two developmental groups. However, the addition of oral language did not produce significant changes in aesthetic choice patterns between the contextual conditions.

In general, the children did not attempt to coordinate illustration style with oral language style. However, there was an observable trend found in the literary language samples, language typically found in folktales, to select the impressionistic illustration style. This coordination of artistic and language styles implies that children possess some sensitivity to the tertiary qualities of painting and language styles.

A correlation between picture selection and reference to color, artistic style, and design was supported. This suggests that individual visual orientation influences aesthetic judgment.

The ability to coordinate information from illustrations and oral language passages was found to be related to developmental level. Children representing the higher developmental level group offered responses which included information from both the visual and auditory stimuli most frequently, whereas the lower developmental group rendered more responses which focused only on the visual stimuli.

In conclusion, this study found evidence of a relationship between aesthetic choice patterns and the development of perceptual activity when illustrations are presented in isolation. The supposition that the ability to focus on the interaction between two symbol systems is correlated with developmental stage was also validated. These findings contain strong implications for the development and design of visual materials to be used by children.

DIMENSION AND GENRE: TOWARDS A THEORY OF THE SHORT STORY

Order No. DA8207935

BROWN, SUZANNE HUNTER, PH.D. *University of Pennsylvania*, 1981. 238pp. Supervisor: Barbara Herrnstein Smith

Despite the almost universal insistence of short-story writers that their genre resembles poetry, the short story is almost always classed with the novel as a form of narrative prose in theoretical discussions. This dissertation is concerned with the effect of brevity on the perception of short stories. Thus, I concentrate on those features short stories share with lyric poems, one-act plays, and other works of small size rather than on those shared with novels and other prose narratives.

After reviewing the theoretical tradition concerned with the size or "magnitude" of an artwork and our perception of it, I turn in the second chapter to recent work in psycholinguistics. Studies in discourse processing suggest that the number of words in a text, the quantity of verbal material, influences (1) the degree of attention readers bestow on each work of a text; (2) the aspects of the text to which readers will direct their attention; (3) which elements they will remember; and (4) the kinds of connections they will make among elements. I suggest that brevity reinforces close attention to verbatim detail, a heightening of emotional and aesthetic intensity, and the ordering of textual elements in non-sequential patterns. In later chapters, I discuss how plot, closure, characterization and setting in the short story successfully exploit these psychological tendencies. The study concludes with an experiment in genre; in "reading" a segment of *Tess of the D'Urbervilles*, first as a short story and then as a part of the novel, I demonstrate those literary conventions activated by regarding a work "as a short story."

ATTITUDE CHANGE OF SECOND-GRADE STUDENTS TOWARD THE HANDICAPPED THROUGH THE USE OF CHILDREN'S BOOKS ABOUT THE HANDICAPPED

Order No. DA8204804

BUTLER, JOAN MOWRY, ED.D. *Mississippi State University*, 1981. 73pp. Director: Dr. Wayne Shelton

The purpose of the study was to determine if reading books about handicapped children to nonhandicapped second-grade children would change their attitudes toward handicapped children. The population of the study consisted of 74 homogeneously grouped second-grade students in three intact groups. The study was conducted during the spring semester of 1981.

The classes were randomly assigned to two experimental groups and a control group. Books about the handicapped were selected by a panel of authorities. One group had the selected books read to them while another group had the books read to them with a class discussion. The third group served as the control group and received no treatment. For a period of 6 weeks the two groups had two books a week read to them.

The subjects of the study were administered the Attitudes Toward Disabled Persons - Revised for Children Scale (ATDC) at the beginning and end of the 6 weeks period. Form A of the ATDC was used as the pretest and Form B was used as the posttest. The test consisted of 30 statements about handicapped children, the higher the score the more accepting the attitude toward the handicapped.

For this study, three hypotheses were tested through the use of analysis of covariance. In the first analysis, a comparison of attitudes toward the handicapped was investigated for the students exposed to the books about the handicapped and those with no exposure to the books. No significant difference in attitudes toward the handicapped was indicated at the .05 level.

In the second analysis, a comparison of attitudes toward the handicapped was investigated for students exposed to books about the handicapped with a class discussion and those with no exposure to the books. No significant difference in attitudes toward the handicapped was indicated at the .05 level.

In the third analysis, a comparison of attitudes toward the handicapped was investigated for students exposed to books about the handicapped and those exposed to books about the handicapped with a class discussion. No significant difference in attitudes toward the handicapped was indicated at the .05 level.

THE EFFECTS OF MULTI-ETHNIC CHILDREN'S STORIES ON THE ATTITUDES OF WHITE CHILDREN IN GRADES K-1 AND 2-3

Order No. 8202234

DERBAUM, MARY CATHERINE, ED.D. *University of Pittsburgh*, 1981. 147pp.

It is generally believed that by Kindergarten and First Grade, children from minority groups have developed negative feelings about themselves centering around insecurity and anticipated rejection from White children. Many researchers have demonstrated that since attitudes are learned they can be unlearned. One way that appears effective in changing attitudes in the classroom setting is through reading materials. Available multi-ethnic reading materials have focused upon Black, Indian, Oriental, Eskimo, and Chicano children relating to White children in an integrated environment. Multi-ethnic materials have been based on the assumption that reading materials may influence attitudes.

This study was designed to investigate the effects of the use of multi-ethnic reading materials, which had been selected according to a predetermined criteria, on attitudes of White children in grades K-1 and grades 2-3 towards Blacks.

Forty-three White children who obtained parental permission represented the target population for this study. Students within each of the four grade levels (K-1 and 2-3) were randomly assigned to either the experimental or control groups. Five steps were employed during the treatment process: (1) Multi-ethnic books were read to the experimental subjects, by the researcher. (2) These readings were followed by a discussion of the stories according to guidelines

suggested by Taba. (3) Grade level K-1 experimental subjects received seventeen treatment sessions, spanning a period of no less than twenty and no more than forty minutes. (4) Grade level 2-3 experimental subjects received seventeen treatment sessions, spanning a period of no less than twenty and no more than forty minutes. (5) The Preschool Racial Attitude Measure II was administered on an alternating basis to each experimental and control group subject during the week immediately following the treatment sessions.

A two-way factorial Analysis of Variance was used to test the significance of difference between post-measures of the attitude survey. The findings of the study are as follows: (1) The use of selected multi-ethnic children's stories have a positive effect on the attitudes of White children in grades K-1 and 2-3. (2) There is no difference in the effect of the stories for pupils in the grade level split of K-1 and grade level split 2-3. (3) There was no statistically significant interaction between the treatment and grade level.

THE SEMIOTIC MODEL AND ITS USE IN THE ANALYSIS OF LITERARY TEXTS (THE *NOUVELLES ASIATIQUES* BY GOBINEAU). [FRENCH TEXT] Order No. DA8206198

DRESCHER, VICTOR S., D.M.L. *Middlebury College*, 1980. 307pp. Director: M. Jean Peytard

Using the *Nouvelles asiatiques* by Gobineau as a corpus, this study in semiotics, or "semiolinguistics" to use the term coined by William O. Hendricks, proposes to formalize the passage from the textual surface of a short story to the most abstract level possible, which we call the "kernel," and which takes the form of one of a small variety of syllogisms. In Part One a study is made of William O. Hendricks' doctoral thesis *Linguistics and the Structural Analysis of Literary Texts* (University of Ill. 1965, published by UMI 1979) in which he develops a linguistic apparatus designed to reduce a literary text to its most basic components, which take the form of short statements of the grammatical structure SUBJECT + VERB + COMPLEMENT or EMILY REJECTS THE NEW GENERATION. In Part Two the Hendricks model is demonstrated and criticized principally on grounds that it does not go far enough in the direction of abstraction. In Part Three the model is reorganized and a third major process, "structuration," is added. The thrust of "structuration" is to replace the nouns and verbs of the simple statements produced by the Hendricks model with logical symbols i.e. X Y, which permits the elimination of all redundant elements and leads to the formulation of the deep structure or the "kernel" of the story, which is its most basic form of expression. In Part Four the extended model, which now consists of twenty operations, is applied to the *Nouvelles asiatiques*. The results of the analysis show that the varying complexity of the stories can be attributed to notable differences in the configuration of their deep structure. Furthermore, it is shown in the course of the fourth section that the application of this "semiolinguistic" apparatus can explain in an effective manner the differences and the similarities among short stories, owing to their differing deep structures. In the conclusion a system of categorization of stories is suggested which would permit the comparison of a large number of short stories in terms of their deep structure as revealed by this form of analysis.

DEFINING AND EXAMINING INSTRUCTION: AN ANALYSIS OF DISCOURSE IN A LITERATURE LESSON

FARRAR, MARY PATRICIA THOMAS, PH.D. *University of Toronto (Canada)*, 1981.

In this thesis, a definition of instruction is proposed, the viability of which is demonstrated through the in-depth examination of one Literature lesson. Instruction is defined as the joint achievement by student and teacher through the elicitation/response/feedback format of those propositions which count as the course and for which both student and teacher are accountable. The Literature lesson examined is an individualized reading interview between a Grade Six teacher and one of his students about a recently read novel.

A composite analysis was devised consisting of (a) an analysis of implicit meanings derived from Searle's (1975) analysis of indirect speech acts through which implicit meanings derivable from the explicit text were explicated, (b) a conversation analysis which demonstrated participant orientation and (c) an interactional analysis derived from Labov and Fanshel's (1977) expansion analysis which demonstrated how conceptualizations of the rights and obligations of the participants provide a necessary framework for interpretation.

The secondary purposes of this thesis were to examine the adequacy of some of the assumptions underlying Literature curricula in light of the proposed definition of instruction and to suggest ways in which instruction might be improved.

The implications for research are first that in-depth discourse analysis as a method for studying instruction is preferable to philosophical, correlational or ethnographic studies because verbal interactional processes need to be examined in detail before valid generalizations can be made. Secondly, a composite method of in-depth analysis is recommended whereby the limitations of one approach may be compensated for by the strengths of another. Thirdly, chronologies describing the assumptions underlying the study, the researcher's background, goals and procedures used should be included to assist the reader in assessing the adequacy of the analysis.

The implications for practice are that educators have a great deal to gain from reflecting on the interactional definition of instruction being proposed and its implications. In addition, teachers, by comparing their own successful and unsuccessful elicitations with the varieties of linguistic formulations and the varieties of solidarity enhancing forms of elicitations explicated in this thesis, should be able to extend their knowledge of and improve the quality of their own instruction.

KENNETH BURKE'S DRAMATISTIC THEORY OF LITERATURE AND LANGUAGE

HENDERSON, GREIG EDWARD, PH.D. *University of Toronto (Canada)*, 1981.

This study deals with how Kenneth Burke's dramatistic theory of literature and language is able to integrate two modes of critical analysis--the intrinsic mode, which tends to construe literature as a self-enclosed universe of discourse, and the extrinsic mode, which tends to construe literature as epiphenomenal to some other frame of reference. Symbolic action is part of the conceptual apparatus that makes this integration possible. For when we consider words as modes of action, we must consider both their nature as words in themselves and the nature they get from the non-verbal scenes that support their acts.

LITERARY PRODUCTION AND CONSUMPTION

Order No. DA8207975

HESS, JAMES CAMERON, PH.D. *University of Pennsylvania*, 1981. 238pp. Supervisor: Peter Conn

During the past thirty years the principles of the New Criticism have given way to what might be described as contextual principles. This new contextualism has been accompanied by a revival of literary history. My work addresses, from a Marxist point of view, some of the central theoretical problems of this new literary history. My major concerns include the use of the base/superstructure metaphor, the notion of art as a reflection of reality, and the notion that art is determined. I also discuss at some length the possibilities and problems of a genuine, empirical literary sociology. My authorities are primarily those aestheticians working in the Anglo-American tradition. They include Raymond Williams, E. P. Thompson, Frederic Jameson, Richard Ohmann, and Terry Eagleton. I frequently test my theoretical formulations against primary texts. This dissertation includes readings of novelists from Austen to Steinbeck.

RELATIONSHIP STYLES IN POPULAR ROMANCE FICTION: A FANTASY THEME ANALYSIS OF HARLEQUIN ROMANCES, 1950-1979

Order No. DA8210504

HUBBARD, RITA COOPER, PH.D. *Temple University*, 1982. 249pp. Major Adviser: James W. Chesebro

This study describes, interprets, and evaluates the evolution of relationship styles portrayed in Harlequin Romances from 1950 through 1979. Three rhetorical visions controlling these styles are identified with a primary emphasis upon the definitions of femininity and masculinity apparent in each vision. Femininity and masculinity are thus cast as variables which can be symbolically constructed to posit diverse social systems or realities.

Harlequin Romances are popular and enduring formulaic novels written to entertain, yet they also recommend and validate a specific social order for the millions of women in eighty countries who read them in eighteen languages. Over the last three decades, they have posited three discrete rhetorical visions. Vision I of the 1950s presents an insignificant heroine who is the epitome of the Victorian ideal woman, expressive, virtuous, and passive; and an instrumental hero who is wealthy, powerful, and benignly dictatorial. Vision II which emerges in the 1960s presents an emboldened heroine, still ordinary and expressive, who explores tentatively the limits of rebellion to male domination, finds rebellion counter-productive, and consequently accepts the relationship rules of the powerful, surly hero. Vision III which dominates the 1970s novels further strengthens the heroine and engages her in symbolic battles with the superior hero who uses both argumentation and male power-displays to change her liberated stance, after which she exults in submission. Visions II and III, thus, recognize the emergence of the feminine thrust for equality, permit the heroines to act out their rebellion against male authority, but case such rebellion as a threat and imply that traditional notions of male dominance will overpower the feminine quest for equality.

Four conclusions are drawn. First, these novels are characterized by persistence and change. While introducing themes reflecting changing gender roles over the last three decades, they nevertheless consistently approve and recommend a patriarchal society in which male/female relationship styles are asymmetrical, in which the male operates without limitations as the powerful and primary leader and traditional protector while the female is assigned the role of his supportive helpmate. Second, the changes which evolve in the visions are first-order changes which occur within the relationship system but leave the system unchanged. . . . (Author's abstract exceeds stipulated maximum length. Discontinued here with permission of school) UMI

FEMINIST LITERARY CRITICISM, 1968-1980: A REAPPRAISAL

Order No. DA8209796

IANNONE, CAROL ANN, PH.D. *State University of New York at Stony Brook*, 1981. 250pp.

This dissertation is a survey and analysis of a significant sample of feminist literary criticism written from 1968 to 1980. The sample comprises a selection of important feminist journals, all major full-length collections of feminist literary criticism, a group of full-length books that have clearly been looked to as major contributions to a female imagination of literature, special feminist editions of scholarly publications, prefaces to feminist anthologies of literature that have become classic contributions, articles from popular or academic periodicals that have obviously become important in the criticism, and the work of critics whose essays may have appeared outside these categories, but who have established themselves as major voices in feminist criticism. In addition, five bibliographical essays that appeared in scholarly feminist journals were consulted.

The dissertation is not intended to be bibliographically definitive. Instead it attempts to offer a description and analysis of the overall shape the criticism has taken. Chapter I covers feminist literary critical theory and illustrates the feminists' own struggles with the conflict between ideology and the esthetic imagination as it has evolved in literary history and criticism. Finally, feminist literary critical theory veers off into two related but discrete attitudes. First, there is the assumption that there is a female sensibility, a female tradition, a female consciousness, and a separate female literary heritage; together, these necessitate separate standards for the judgment of women writers and a wholesale revision of the traditional literary canon. The second attitude is a borrowing from the deconstructivists. Here, there is a total relativism that would substitute interchangeable models for the standards of literary tradition heretofore generally accepted. Chapter II focuses on feminist criticism of American male authors; this criticism is taken as a model for the feminist criticism of male writers in general. Chapter II also considers the problematic implications of feminist ideology in its application to literature, particularly the characterization of woman as victim of male oppression. Chapter III deals with feminist criticism of British and American female writers and the difficulties inherent in its attempt to create a female/feminist literary tradition.

NOTES OF DISCORD: LANGUAGE AND POWER IN THE ENGLISH AND AMERICAN NOVEL

Order No. DA8207982

JEFFORDS, SUSAN ELIZABETH, PH.D. *University of Pennsylvania*, 1981. 264pp. Supervisor: Gerald Prince

This study establishes a history of the English and American novel through the nineteenth century by focusing upon "documents"--any written or printed text appearing within a novel: letters, signs, diaries, inscriptions, books, etc. Documents function to indicate the nature of textual representation as it changes over time. The issues of power, control, and meaning become significant as the control over documents within novels indicates the perceived ability of novels to represent and interpret adequately the perceived reality of a particular time period. By looking at documents in relation to these issues, it becomes apparent that there is a progressive sense of dissolution of meaning and a decline in the ability to control and interpret reality. The documents themselves turn from an original position of being entirely in people's control, as they are able to interpret the meaning of texts openly and clearly, to a position in the nineteenth century of being entirely in control of people's lives, acting ambiguously and destructively. The study supports this thesis with readings of major novels in each time period: Augustine's *Confessions*, Cervantes' *Don Quixote*, Richardson's *Pamela*, Defoe's *Moll Flanders*, Shelley's *Frankenstein*, Austen's *Mansfield Park*, Eliot's *Middlemarch*, Dickens' *Bleak House*, Melville's *Moby-Dick*, Hardy's *A Pair of Blue Eyes*, and others. Because the reality represented in fiction includes social class relationships, the thesis includes discussions of the ways in which language--documents in particular--are used to control and maintain class relationships.

AN IDENTIFICATION AND DESCRIPTION OF WORDLESS PICTURE STORY BOOKS FOR CHILDREN PUBLISHED IN THE UNITED STATES FROM 1930 TO 1980

Order No. 8202608

KAUFFMAN, DOROTHY MAE, PH.D. *University of Maryland*, 1981. 222pp. Supervisor: Jessie A. Roderick

This study identifies a list of 151 titles of wordless picture story books for children published in the United States from 1930 to 1980. The study describes the literary, visual and format aspects of a sample of 127 wordless picture story books.

A rating instrument, used to describe the literary, visual, and format aspects of the sample of books, was constructed from a review of the writings about children's literature, the Newbery and Caldecott Medal Award winners' acceptance speeches, art, art education, and visual literacy. In order to verify the appropriateness of the content and format of the rating instrument, a questionnaire was constructed and sent to two three-member panels of independent judges, and a trial instrument was constructed and given to one panel of three judges. Instrument revisions were made based on the judges' responses, and a pilot study was conducted by three raters--an elementary art teacher, a classroom teacher, and a children's librarian.

The rating instrument was comprised of three parts--Part One: Literary Elements, Part Two: Visual Elements, Part Three: Format--and a response sheet with an agree-disagree rating scale. The rating instrument was applied by a second set of raters to 127 wordless picture story books selected from the list of 151 titles.

Data were analyzed by frequency tabulations, Pearson product-moment correlations, mean scores and an item analysis. Results of the frequency tabulations indicated about half of the sample displayed the literary elements of characterization, plot and setting development, and story sense. Frequency tabulation results showed visual elements of narrative sense, clarity, continuity, and design were present in about half of the sample. Frequency results indicated the books tended to be sturdy, of an appropriate size, well-printed on quality paper, and have appropriate picture arrangements. Pearson *r* results revealed interrater reliability was low, but reliability across all raters over all books suggested a relationship may exist between literary elements and visual elements. Mean score results indicated the books can be said to be about equal in literary and visual aspects and contain many format aspects.

Based on the findings and within the limitations of this study, the following conclusions were among those derived: (1) Wordless picture story books are both literary and visual in nature. (2) Narrative art is comparable to verbal storytelling. (3) The wordless picture story book will continue to be published as one kind of children's book. The data also seem to imply that the reliability of the rating instrument should be strengthened.

A VALUES-CENTERED APPROACH TO THE TEACHING OF LITERATURE ON THE COLLEGE LEVEL

Order No. DA8206287

KELLY, KAY ELIZABETH, ED.D. *University of Georgia*, 1981. 303pp. Director: Roy C. O'Donnell

The primary purpose of this study is to formulate an instructional model for a values-centered approach to literature on the college level. Including a definition of "values" and a paradigm of categories of values, the first part of the model illustrates the broad application of the values approach by analyzing selections from the three main areas of literature--fiction, drama, and poetry. The second part of the model presents instructional strategies that can be used to focus on both the values in literature and the values held by the readers of that literature.

The rationale for helping students articulate and clarify their own values has strong parallels with current pedagogical theory which advocates the development of reader response to literature. According to this theory, one of the main goals should be to encourage students to formulate, express, and have confidence in their own responses to literary works. Thus, the strategies for teaching in a values approach to literature are most effectively based on a transactional model of reader response. In values-centered study the students' responses reflect a transaction between the values in the literature and the values of actual readers.

This study presents examples of value analyses of a short story, a play, and selected poems. These analyses were made by freshman and sophomore college students who, through their responses, formed an interpretive community and its resulting collective subjectivity. In other words, the students' responses were shaped by the interpretive strategies of the value analysis model.

Although the values approach cannot and should not be used as the only approach to literature, it is an effective and meaningful way for both teachers and students to explore literature. It stimulates students to think about the values in literature and the relation of these values to their own value systems. In an otherwise "hidden curriculum," the values approach is a useful way to introduce an open discussion of values. Furthermore, it can readily be integrated with many other useful approaches to literature, including those which stress traditional content learning.

Chapter I introduces the study by discussing its purposes and plan. Chapter II is devoted to a review of the values education movement and of theories of reader response. Chapter III presents the values found in Albert Camus' short story "The Guest." Chapter IV summarizes and evaluates the values in Arthur Miller's drama *Death of a Salesman*, and Chapter V describes the values in poems selected for their embodiment of a certain category of values. Chapter VI suggests methods and techniques for studying values in literature. Chapter VII discusses the implications of a values-centered approach and offers suggestions for research and teaching.

A VALUE ANALYSIS OF LITERARY TEXTS: A DEVELOPMENT OF A SYSTEM AND ITS APPLICATION

Order No. 8128219

LESTER, NANCY BETH, PH.D. *New York University*, 1981. 387pp. Chairman: Professor Mitchell A. Leaska

A variety of interpretative strategies for textual analysis have been developed to assist in making a viable transaction occur between a reader and a text. Although value analysis has long been an area of concern and investigation for social scientists, it has so far eluded the literary researcher, because the rigorous methods applied and tested by the social scientists have not been easily transfered over into a study of values emodied in literary texts.

The aim of this study was to develop and apply an interpretative system for identifying and determining the personal values and value systems of characters in and narrators of literary texts, and, further, to apply the methods employed in the social sciences to achieve this end. The system designed here incorporated and combined elements from research done in value analysis by the social psychologists, Milton Rokeach and Ralph K. White. Further, it is a system which relies upon applied linguistic and stylistic analyses employed in determining the implicit and often barely perceptible expression of values that are unique to the language of literary texts.

This value analysis system was applied to seven short stories, all written by different authors, and utilizing varying narrative modes and differing technical points of view. The application requires six general procedural steps: (a) determination of the linguistic structures embodying the values; (b) identification of explicit and implicit value words and phrases; (c) assignment of symbols to identified values; (d) determination of implicit relationships among identified values; (e) construction of a Value Profile for each character and/or narrator analyzed; and (f) interpretation of the value systems for each character and/or narrator.

LITERATURE APPRECIATION: AN EXPERIMENTAL STUDY OF A UNIT DESIGNED TO ENGENDER POSITIVE ATTITUDES TOWARD SPECIFIED LITERATURE IN JUNIOR HIGH SCHOOL STUDENTS

LEWIS, S. E., ED.D. *University of Southern California*, 1981. Chairman: Professor David Marsh

While the teaching of literature has long been recognized as important in the education of our youth, literature appreciation, or the affective side of student perception of the literature being taught, has not enjoyed such reception.

This study engendered literacy appreciation in seventh and eighth grade students by the creation and administration of a unit, *Romeo and Juliet*. The unit involved introductory and preparatory materials, an abbreviated version of the play, accompanying professional recordings, and follow-up activities in various areas of interest (vocabulary, music, art, cooking, writing, and creative writing).

The unit was administered to six experimental classes and six accompanying control classes. The Nonrandomized Control-Group Pretest-Posttest Design was used since only preassembled groups were available. Pretest group means were compared to determine similarity of the groups. Pretests consisted of the *Nelson Reading Test* and the Remmers *Attitude Toward Any Practice*. An additional posttest, the more specific *Project Discovery Test* was administered to ascertain how students felt about the play under study. The statistical use of an analysis of variance using a 2 x 2 x 2 factorial design consisting of one treatment variable (an experimental mode of instruction and a comparison mode) and two classificatory variables: sex (male or female) and reading proficiency (high or low) were employed.

The results were as follows: (1) Students in the experimental group had more favorable attitudes. (2) Two thirds of the involved students expressed the desire to see other Shakespearean drama if the opportunity presented itself. (3) Positive student attitudes were significantly related to gender, favoring female, but were not significantly related to student reading levels. (4) Teachers and students made full use of the materials provided by the researcher. (5) Students found varying value or meaning in participating in the unit.

The findings seem to warrant the following recommendations: (1) A modified replication of the study with larger samples that had no previous instruction in the area. (2) Replications at higher and lower grade levels. (3) Similar studies designed to engender literature appreciation in other literary genre than drama. (4) Long-range studies that monitor and evaluate the influence such literature appreciation units might have on a life-long interaction with literature and drama.

THE CANADIAN SHORT STORY DATABASE: CHECKLISTS AND SEARCHES

MILLER, JUDITH HELEN, PH.D. *York University (Canada)*, 1981.

This dissertation is a report on work in progress, which describes the development to date (August, 1981) of the Canadian Short Story Database, a Stanford Public Information Retrieval System (SPIRES) database, designed to hold records for published volumes of English-Canadian short stories. This database has been built and is maintained at the University of Waterloo, a SPIRES/CMS site. A separate record holds bibliographic information for each volume of stories. Records have been created for all volumes of Canadian stories known to the author with publication dates up to and including early 1981. The number of records in the database at the time of writing is 805. For a selected number of volumes of stories published in the 1960's, records have been extended to include references to critical information and reviews for the volume in question, and an extended entry has been done cataloguing each story in the volume. Values are entered in any one of up to 80 elements or categories which make up the individual record structure. Information in the database can be searched and drawn out by any of the values in the database.

The first eight chapters of this dissertation illustrate the uses of the database, especially to create checklists, examples of which are included. The specific checklists show volumes of short stories by title, by author, and by date of publication, broken into decades. Other smaller lists demonstrate additional ways of drawing information out of extended records--by motif, by narrator, by character, by place, or by prose style--for a individual story, or across several stories. To the knowledge of the writer, after several years of exploring, this is the first time that such extensive lists on the publication of Canadian short stories have been created.

Two other chapters describe the database. The kinds of computer resources necessary and available to create this kind of database are discussed as are decisions which had to be made as the database was put together. A guide is included for the searcher who would like to work with this database online. It explains the organization, elements, and search terms of the database.

The final chapter draws conclusions about the work on this project to date and makes recommendations about the future of the database. It is suggested that the short story is a genre which has interested many Canadian writers but which has been neglected by critics. The work of individual writers has received some attention, but the history and development of the genre have been virtually ignored. References to critical work on all the volumes should be added to the records in the database as soon as possible. The prompt system, which has been put online to aid users searching the extended records, should be used and monitored to test its effectiveness. An effort should be made to have scholars submit to the database articles on the short story as genre in Canada, where they can be accessed online. Records should be created for new volumes of stories as soon as they are published, so that the database is kept up-to-date. Periodically, checklists and critical articles should be printed out of the database, so that librarians and scholars can keep in touch with the short story volumes published by Canadian writers.

THE CONCEPT OF A STORY: A COMPARISON BETWEEN CHILDREN AND TEACHERS Order No. DA8204954

POLICASTRO, MARGARET MARY, PH.D. *Northwestern University*, 1981. 114pp.

The major focus of this investigation was to examine the child's concept of a story and to compare it to an elementary school teacher's concept. Two issues were investigated, focusing on the following questions: (1) How can conceptual knowledge of stories best be characterized? Do current models of story understanding provide a mechanism for accurately describing the conceptual knowledge acquired about stories? If not, what are appropriate alternatives? (2) What types of changes occur in the representation of a story concept and what theories would account for these changes?

Forty-two second grade children and thirty-eight elementary school teachers participated in the study. The stimulus materials consisted of thirty-one passages, ranging in complexity from single words, to complex narrative material. The first set of materials were devised to test Prince's (1973) notion of a "minimal" story; the second set concerned the concept of a story, as described in current story grammars; and the third set explored whether Freedle and Hale's (1979), and Black and Bower's (1980) procedural sequence was considered to be a story.

All of the subjects were asked to complete two tasks on each of the materials. The two tasks were: (1) A Yes-No judgement as to whether or not each passage was considered to be a story. Yes signified that the passage was considered to be a story. No signified that the passage was not a story. (2) A judgement task involving a seven point Rating Scale, where one was considered not a story, four was considered a story, and seven was considered a good story.

In the first set of materials, where Prince's (1973) concept of a story was tested, one significant difference was found when a comparison between children's and teachers' judgements was made. The three-event sequence representing Prince's minimal concept of a story was always rated as a non-story by children on both tasks. Teachers, however, rated this sequence between the non-story and story categories on both tasks. The second set of materials were somewhat more complex. The data on the Yes/No task showed that teachers placed fewer passages in the ambiguous category between a story and a non-story. The results from the Rating Scale task showed that both groups were more stringent in terms of the cut-off points used for the story category than in the Yes/No task. For children, only multiple episode stories were considered to belong to the "true" story category. On the other hand, teachers did consider one-episode stories to be included in the story category. The data from both tasks suggested that teachers include more passages in their concept of a story than do children. For the third set of materials, the procedural sequences, teachers were more definite in their ratings. They rated procedures as definitely not stories, where as children rated the procedures in between the story and non-story categories.

In summary, the majority of results show fairly strong support for the descriptive adequacy of the grammars. It was not clear from the results, however, exactly what the minimal concept of a story was either in children's or teachers' knowledge. Discrepancies between the two types of scales preclude a definitive statement.

When teachers' and children's judgements were compared, highly similar patterns emerged. The rank ordering of passages across the two groups was almost perfectly isomorphic. The differences between teachers and children were found in the breadth of examples included in the story category. Teachers include more examples as being definitely stories or non-stories than did children. The bulk of children's judgements fell into the boundary between stories and non-stories.

NARRATORS AND NARRATIVE CONTEXTS IN FICTION

Order No. DA8208895

RIKGLER, SUSAN JANE, PH.D. *Stanford University*, 1982. 210pp.

My first chapter, a general examination of the concepts 'narrator' and 'point of view', displays fundamental problems of current usage. The terms 'showing' and 'telling' are shown to be based on normative criteria, with one exception: the presence or absence of an act of speech mentioned in the text. This criterion provides the basis for my categories of narrative situation. An analysis of C. F. Meyer's "Die Hochzeit des Mönchs" demonstrates the need for such distinctions. In my second chapter, I first distinguish speaking and acting subjects in fictions from the 'sujet de l'énonciation' (Todorov), the author of the text. I subsequently distinguish the act of speech which produces a text (énonciation) from the mention, within a fiction, of a fictive (and pseudo) context of utterance and a pseudo-énonciateur (fictive speaker). Searle's concept of 'fit' is used to demonstrate how fictive worlds are constituted, and the shifter (Jakobson) 'now' is shown to be crucial to the determination of narrative situation. Finally, I define a narrator as a non-imbedded speaking character who does not share a fictive world with the other characters in the fiction. My categories are differentiated from Genette's terms (internal/external, homodiegetic/heterodiegetic) and from Stanzel's terms (Ich mit Leib/Ich ohne Leib). In my third chapter, using Rousseau's *Confessions* and Max Frisch's *Stiller*, I differentiate the speech situations of autobiography and fictional autobiography, demonstrating that the rules of cooperation (Grice) between participants in each of these speech acts differ. Autobiography is self-justification, which obliges the speaker to establish himself as capable of sound judgment; a fictional autobiographer need not do so. My final chapter investigates the relevance of 'person' in the classification of fictions. I demonstrate the divergence of the categories 'first-person narrative' and 'third-person narrative' from the grammatical category of 'person'. Finally, I demonstrate the importance of verbs of inner sensation to narrative situation, and the complexity of the relationship between person, tense, and temporality in narrative situation. My examples in the final chapter are from Heine, Joyce, and Woolf.

A CHILDREN'S BOOK IN PERSPECTIVE

Order No. DA8201392

SCHAEFER, EMILY SUSAN, ED.D. *University of Massachusetts*, 1981. 207pp. Director: Professor David E. Day

The study's purpose was to create a work which bridged the fields of children's literature and child development within the greater field of education. The author wrote a children's book, entitled *Family on the Road* and shared the book with fourteen children from the small California community of Halcyon. The Halcyon children, aged four to eleven years, gathered in the author's home for three storyhour sessions, each session lasting approximately two hours in length.

The author posed to the Halcyon children questions which concerned character and plot development in *Family on the Road*, at alternating points between reading and telling the eleven chapters of the book. The author tape recorded the children's responses to these questions.

Working with transcripts from the three sessions, the author presented findings which proposed that the Halcyon children's responses to *Family on the Road* demonstrated aspects of the children's affective, cognitive and spiritual development. The author interpreted the response findings through the developmental theories of Erik Erikson, Maria Montessori and Rudolf Steiner.

Characteristic of the study's findings are two sets of responses to the literature given by eight-year-old Keisha, which appear to the author to demonstrate aspects of Keisha's cognitive and spiritual development.

Montessori explains that the child between six and twelve develops her or his mind "by abstracting that which he cannot see or experience," and then integrates this information with those mental images already available to the child's mind.[1]

The question posed to the Halcyon children concerns a buffalo's right to live in the story's truckhome as compared to a pet rabbit's same right. Keisha responds twice to the author, "Emily. That's quite a difference."[2] It appears to the author that Keisha has available to her mind, images of a buffalo and a rabbit which relate to size. The author proposes that Keisha abstracts her surmisal of difference from these mental images.

Steiner's developmental theory holds that children are embodiments of "human spirits, sharing the life and evolution of an essentially spiritual universe."[3] The middle years of childhood are marked by children's gradual emergence from "their still spiritual consciousness."[4] Nearing nine years of age, the child awakens to a consciousness where "inner fantasy and outer reality split from each other."[5]

At eight years, two months, it appears to the author that Keisha is demonstrating the Steiner consciousness divide between inner fantasy and outer reality when she responds to a question which asks whether or not character Yianni, who is a magician, caused it to rain in the story.

"He did," Keisha responds, as if still directed by her consciousness of fantasy. But Keisha pauses after her response. Then, as if manifesting an inner divide, Keisha asks, "Didn't he?"[6]

Similar to Keisha's responses examples, were other Halcyon children's responses to *Family on the Road* which seemed to demonstrate aspects of the children's cognitive and spiritual development, as well as aspects of their affective development, as interpreted by the developmental theory of Erik Erikson.

The author concluded presentation of the study's findings with a brief account of the manner by which *Family on the Road* met literary criteria, as described by Sutherland and Arbuthnot.[7]

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[1]Maria Montessori, *From Childhood to Adolescence*, trans. A. M. Joosten (New York: Schocken Books, 1973), p. 39. [2]Storyhour session with Halcyon children, author's home, Halcyon, California, 28 July 1980. [3]Marjorie Spock, *Teaching as a Lively Art* (Spring Valley: The Anthroposophical Press, 1978), p. 5. [4]Albert Cecil Harwood, *The Way of a Child* (London: Rudolf Steiner Press, 1967), p. 57. [5]Eva. A. Frommer, *Voyage Through Childhood into the Adult World: A Description of Child Development* (Oxford: Pergamon Press, 1967), p. 57. [6]Storyhour session with Halcyon children, 28 July 1980. [7]Zena Sutherland and May Hill Arbuthnot, *Children and Books* (Glenview: Scott, Foresman and Company, 1977), pp. 21-6.

AN APPROACH TO THE TEACHING OF INFERENCE-MAKING TO JUNIOR HIGH SCHOOL LITERATURE READERS

Order No. 8201902

THORNBURG, JOAN MAE, ED.D. *Ball State University*, 1981. 199pp. Adviser: Dr. Peggy E. Ransom

This study was designed to determine the effect of written and oral guidance to drawing inferences related to a short story upon performance on an instrument constructed to assess inference-making ability of eighth grade students. The sample consisted of 194 subjects--members of nine English classes in three rural Indiana schools. Students who scored more than two years above or below grade level in reading achievement tests were not included in the sample.

The reading material consisted of a short story selection from a literature anthology, a guide to inferences in the story, and a ten-item multiple-choice inference test. The inference guide and test were constructed specifically for use in this study.

Three null hypotheses were tested for significance at the .01 level of confidence to ascertain the effect of a prereading guide on inferential reading comprehension, and accepted: (1) There is no significant difference in inference-making achievement between students having a pre-reading oral guide read by the teacher and students having no guidance in inferencing; (2) There is no significant difference in inference-making achievement between students having a pre-reading oral guide read by the teacher and a pre-reading written guide read silently by students; (3) There is no significant difference in inference-making ability between students having a pre-reading written guide to read silently and students having no guidance in inferencing.

All hypotheses were accepted at the .01 level; however, significance was indicated at the .05 level when a comparison was made among the schools, and at the .001 level among teachers. It was concluded from the results of analysis of variance that the pre-reading techniques utilized in this study had no statistically significant effect on the performance score on a measure on inferential reading comprehension of the eighth grade students. Further analysis of data supported the educational principles that the teacher, administrator, and school reading program exert important influences on student achievement in reading and comprehension.

A COMPARISON OF ATTITUDES AND ACHIEVEMENT OF STUDENTS TAUGHT LITERATURE THROUGH THE VOCAL-AUDITORY AND THE WRITTEN-ANALYTIC MODALITIES (GRADES 11 & 12) **Order No. DA8205867**

WALDROP, BETTY G., ED.D. *The University of Alabama*, 1982. 126pp.

This experimental study was designed to compare the effects of two teaching methods on the attitudes and achievement of students of American Literature (AL) and British Literature (BL). One method, the Vocal-Auditory Modality (VAM), emphasized oral response; one method, the Written-Analytic Modality (WAM), emphasized written response. Four groups of 11th- and 12th-grade students at Talladega High School, Talladega, Alabama, were the available sample used in the study which was conducted during the 1980-81 school year.

During the 5-week interval between pretesting and posttesting, the two classes of 11th-grade students received instruction in AL, one class through the experimental method (VAM) and one class through the control method (WAM). Students in both methods of instruction were exposed to identical AL course content material. The same procedure was followed with the two classes of BL students who received instruction in British Literature.

Two sets of null hypotheses were tested in the study. Hypothesis I pertained to data collected from pretests and posttests of a Likert-type attitude scale. Hypothesis II pertained to data collected from pretests and posttests on achievement. The statistical technique employed in the study was the analysis of variance. The .05 level of confidence was used in testing all hypotheses. As a result of this study, conclusions which were drawn pertaining to students' attitude gain are summarized as follows: (1) There was a significant difference between attitude gains of teaching units; therefore, this null hypothesis was rejected. (2) There was no significant difference in attitude gain between the two teaching methods (VAM and WAM). (3) Analysis showed no significant effects upon the dependent variable (attitude gain) by the independent variables (AL and BL, VAM and WAM) when measured on all combinations.

Conclusions which were drawn pertaining to students' achievement gain are summarized as follows: (1) There was a significant difference between achievement gains of teaching units; therefore, this null hypothesis was rejected. (2) Findings indicated a significant difference in achievement gains between methods of instruction; therefore, this null hypothesis was rejected. (3) Analysis showed no significant effects upon the dependent variable (achievement gain) by the independent variables (AL and BL, VAM and WAM) when measured on all combinations.